

# ALL THE WAY/ONE FOR MY BABY (AND ONE MORE FOR THE ROAD)

*One for My Baby (And One More for the Road)*

Words and Music by  
JOHNNY MERCER  
and HAROLD ARLEN

*All the Way*

Words and Music by  
SAMMY CAHN  
and JAMES VAN HEUSEN

*Duet with Kenny G*

**Slowly**

Chords: Bb<sup>9</sup>, D7/A, D7(#5)/A, Gm9, C13, F13, Eb/G, Abdim7, F/A, Bbmaj9, Bb6, Bb11 Bb7(<sup>#9</sup>), Ebmaj9, F13, D7(<sup>b9</sup>), Gm9, Gm, Ab/Gb.

Dynamics: *p*, *mf*, *cresc.*, *dim.*

All the Way/One for My Baby  
(And One More for the Road) - 7 - 1  
PF9509

*One For My Baby (And One for the Road)*  
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*All the Way*  
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Bb<sup>6</sup>/F

Ab7(b9)

G7

Em7(b5)

F/Eb

*mp*

Dm7(b5)

G7(b5)

G7

Cm7

F13(b9)

Bb(9)

Ebmaj9

*dim.**p*D7(<sup>11</sup>b9)

G13sus

G13

N.C.

Slow vamp (♩ = ♩)

C6

C13/E

*pp**p*

F6

F#dim7

C6/G

Ab7

G9

C6

Ab7 G13

G7(b9)

C6

G11

C6

Dm7(b5)

It's quar-ter to three;

there's no one in the place

C6 Dm7 C6/E Ebdim7 G7/D C6 G11

'cept you and me. So let 'em up, Joe;

C6 Dm7(b5) C6 Gm7 C13

I've got a lit-tle sto-ry I think you ought-a know.

Fmaj7 Gm7 Fmaj7 Bb13 Cmaj9

We're drink-ing, my friend, to the end of a brief ep-i-sode;

Bb7(b5) A7 Fmaj7/G Am7 Dm7 Em F F/G

so make it one for my ba-by, and one more for the

$C^6$   $F\#m11$   $B7(\#5)$   $Emaj7$   $B11$   
road. I know the rou-tine;  
 $Emaj7$   $B11$   $B7(\flat9)$   $Emaj7$   $B11$   $Emaj7$   $B11$   
put an-oth-er nick-el — in that there ma-chine.  
 $Emaj7$   $F\#m7$   $G\#m7$   $F\#m11$   $B7(\flat9)$   $Emaj9$   $Bm7$   
I'm feel-ing so bad; won't you make the mu-sic eas-y and sad.  
 $E13$   $A$   $A(\#5)$   $Amaj7 A6$   $G9$   $F\#7$   $F7$   
I could tell you a lot, but you've got to be

The musical score is written for piano and voice. It features a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano part includes various chords and triplets. The lyrics are written below the vocal line.

Emaj7 3 F#m11 G#m7 E13 3 D9(#11) 3 C#m7

true — to your code, So make it one for my ba-by,

F#m7 G#m A A/B 3 E6 Bm11 E13

and one more — for the road.

Em11 A13 Em11 A13 3

You'd nev-er know it, but, Bud-dy, I'm a kind of po-et, and I've

*mf* 3

G#9(#5) C#7(b9) F#7 B7 3 E6 E13 **Freely** Em11 A13

got a lot of things I wan-na say. And if I'm gloom-y,

3 3 3

A13 Adim7 A9 F#7 C9(#11) B9(#5) B7(<sup>b</sup>9)

please lis-ten to me, 'til it's all, all talked a - way. Well,

*dim.* *pp* 3

## Tempo I

Emaj 7 F#m11 G#m7 F#m11 Emaj 7 F#m11

that's how it goes, and, Joe, I know you're get - ting — anx-ious to close.

*mp*

G#m7 F#m11 B7 Emaj 7 F#m11 G#m7 F#m11 B7

So, thanks — for the cheer, I hope you did-n't mind my

Emaj 7 Bm7 E9 A A(#5) Amaj 7 A6

bend-ing your ear. But this torch — that I've found,

*cresc.* *mf* 3

A13 D13(#11) D9 Emaj7 F#m7 G#m7 C#7(b9)

it's got to be drowned, or it soon — might ex-plode. So make it

*dim. e rit.*

**Tempo I**  
G#9(#5) C#7(b9) F#m7 G#m7 A6 B11 G#9(#5) C#7(b9)

one for my ba-by, and one more for the road. That

*p*

F#13 B11 E6 E13/G#

long, that long, man, it's long, it's a long,

*dim. poco a poco*

A6 A#dim7 E6/B C13 B13 E6

long, long road.

*pp*